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First Pedal Studies

for the
PIANO

By
JESSIE L. GAYNOR

Price Fifty Cents.

THE JOHN CHURCH COMPANY
CINCINNATI, CHICAGO, NEW YORK, LEIPSIC, LONDON.

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Preface.

These pedal studies for very young players were written originally for my own use in teaching, as I found my young pupils eager to use the pedal before the music they were playing required it.

The studies are designed as necessary and sufficient material to establish firmly the habit of motion for the foot, as well as a keen sense of hearing, in order that the effect of the pedal may be the better appreciated.

It may be necessary in some cases to give a few simple exercises for the foot alone. In these, great care should be taken that the heel rests firmly on the floor and the ball of the foot touches the pedal in all movements.

Counting should be insisted upon in order that the motion of the foot correspond exactly with the notation.

In the following exercises as well as in the studies, the foot should press the pedal down at the note and hold it during the time value of the note. The foot is raised for the rest but should remain in contact with the pedal, that there may be no waste motion and also that the habit of intimacy between the foot and the pedal may be formed:—

Again: *Count steadily; press the pedal down at the note; release the pressure on the pedal at the rest.*



These may be still further developed at the discretion of the teacher. In order that the player may better appreciate the relation between cause and effect as applied to the pedal it would be well to show the action of the piano and to explain the working of the dampers in their effect upon the vibration of the strings.

Explain some thing of sympathetic vibration, and overtones and give a practical illustration as follows:

Press the pedal down; strike low C forcibly and presently one may hear the overtones—the octave, the tenth and twelfth, etc.

These overtones so reenforce the fundamental tone as to add greatly to the volume of sound and hence the name “loud pedal” is almost universally used. It is better, however, to use the name damper pedal since this pedal effects the dampers and the term “loud pedal” is sometimes misleading.

We should use the damper pedal primarily to prolong the tone and not necessarily to make it longer.

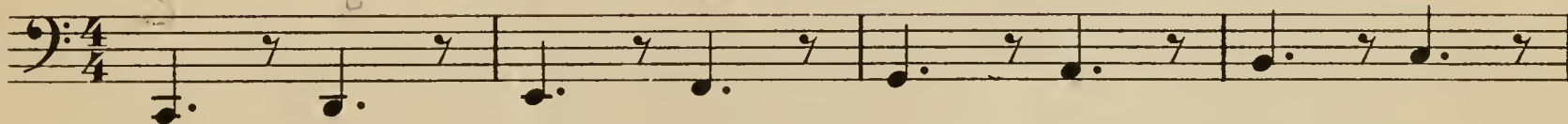
There is no end of beautiful examples for the use of the pedal but they are not edited so that a beginner could use them. There are also pedal studies but they demand so much technical skill of the hands that they lie beyond the power of young players. I consider that the latter part of the first year is none too early for a child to begin the use of the pedal if any ease in its use is to be acquired. These studies are designed to be given in connection with any second grade material and can be alternated with the latter part of Melody Pictures by Margaret R. Martin, and Miniature Melodies by Jessie L. Gaynor.

First Pedal Studies.

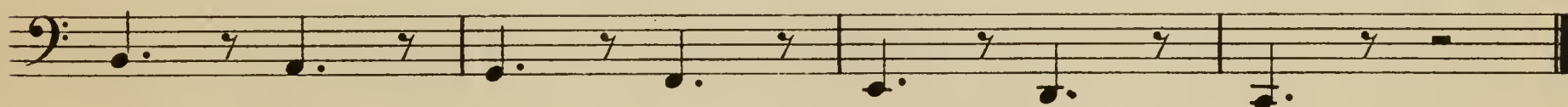
JESSIE L. GAYNOR.

Play with one finger and count carefully.

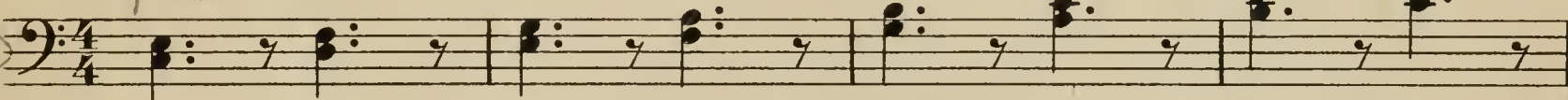
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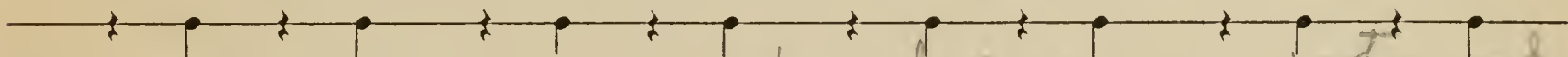
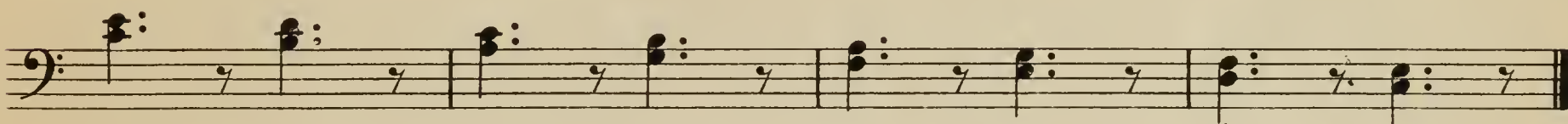
Pedal.



No 2

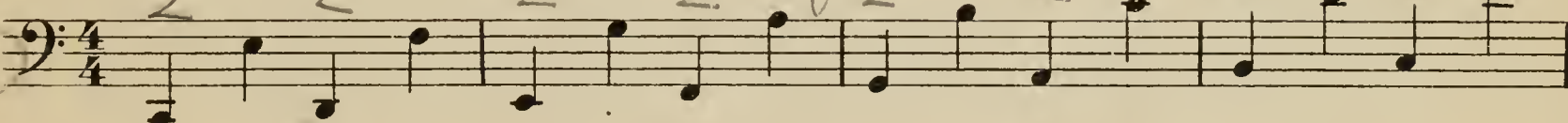


Pedal.

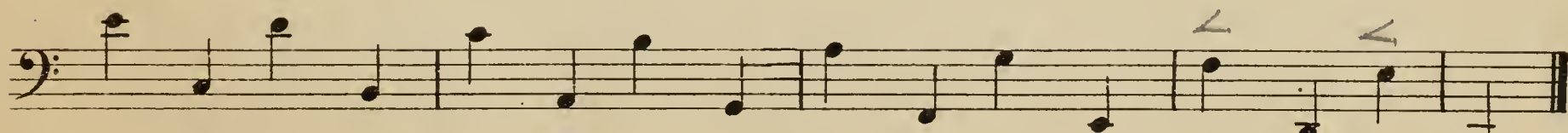
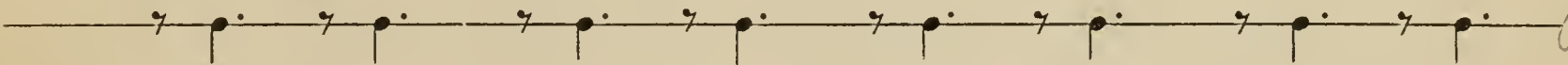


In $\frac{4}{4}$ time accent falls on 1st & 3rd count.

No 3



Pedal.



Play with right hand alone.

Nº 4

The musical score for No. 4 is written in 4/4 time and consists of eight measures. It features three staves: a treble staff at the top, a middle staff labeled 'Pedal.' in the center, and a bass staff at the bottom. The treble staff contains a series of chords and single notes, starting with a half rest followed by a quarter note G4, then a half note F#4, and so on. The middle staff, labeled 'Pedal.', contains a continuous sequence of eighth notes, starting with G4 and F#4, then E4 and D4, and so on. The bass staff contains a series of chords and single notes, starting with a half note G2, then a half note F#2, and so on. The score is written in a simple, clear style with black ink on a white background.

Nº 5

R. H.

Pedal.

L. H.

Play with one finger.

Nº 6

The musical score for No. 6 is written for a single melodic line and a pedal point. The treble staff is in 3/4 time with a key signature of one flat (B-flat). It begins with a treble clef and a 3/4 time signature. The first two measures are marked with a '3' above the staff, indicating a triplet. The melody consists of eighth and quarter notes. The bass staff is also in 3/4 time with a key signature of one flat. It begins with a bass clef and a 3/4 time signature. The first two measures are marked with a '3' below the staff, indicating a triplet. The bass line consists of quarter notes. A 'Pedal.' section is indicated by a bracket on the left and the word 'Pedal.' written above the bass staff. This section starts with a '7' above the first note, indicating a seventh interval from the treble staff. The pedal point is a continuous eighth-note pattern. The score ends with a double bar line.

[illegible]

Play with left hand alone.

No 7

The musical score for No 7 is written in 4/4 time. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one flat (Bb). The music is composed of eighth and sixteenth notes, with various rests and accidentals throughout the piece.

Pedal. 

Play with left hand alone.

No 8

Pedal. — 7 \dot{G} \dot{A} \dot{B} \dot{C} \dot{D} \dot{E} \dot{F} \dot{G} —

— 7 \dot{G} \dot{A} \dot{B} \dot{C} \dot{D} \dot{E} \dot{F} \dot{G} —

No 9

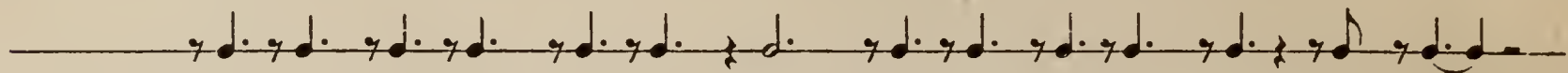
Pedal. — 7 \dot{G} \dot{A} \dot{B} \dot{C} \dot{D} \dot{E} \dot{F} \dot{G} —

— 7 \dot{G} \dot{A} \dot{B} \dot{C} \dot{D} \dot{E} \dot{F} \dot{G} —

Nº 10

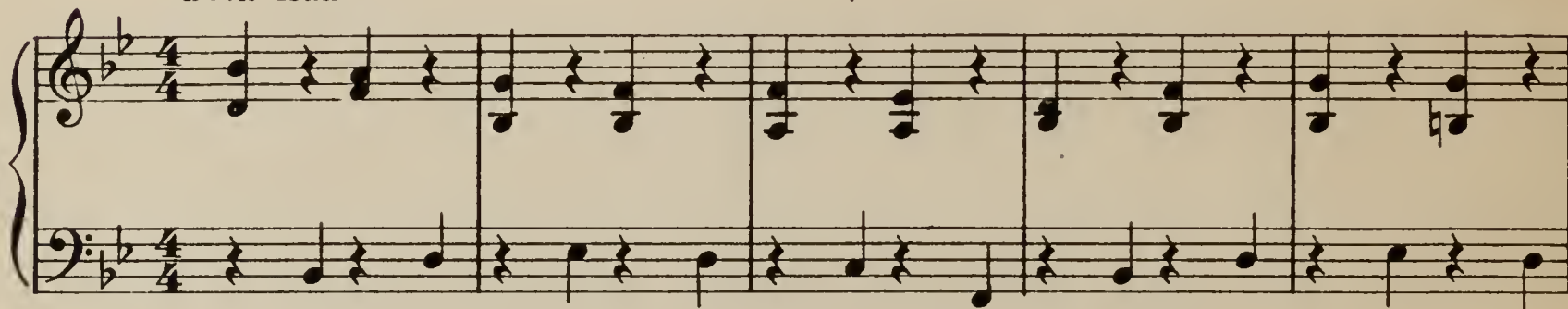


Pedal.

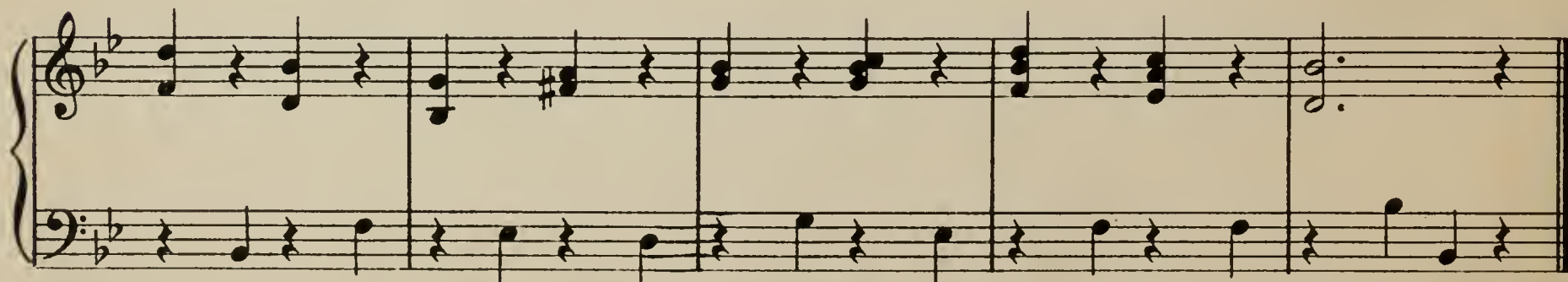
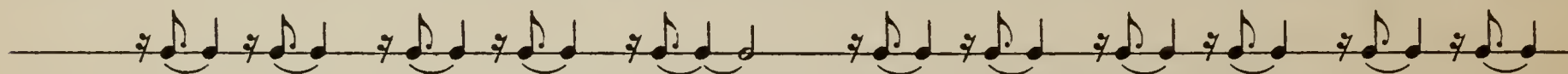
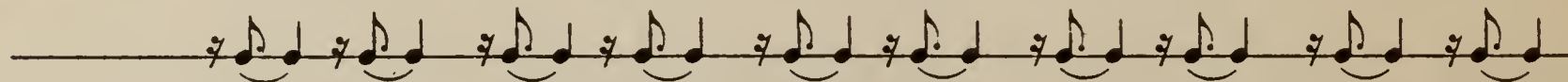


Both Hands.


Nº 11




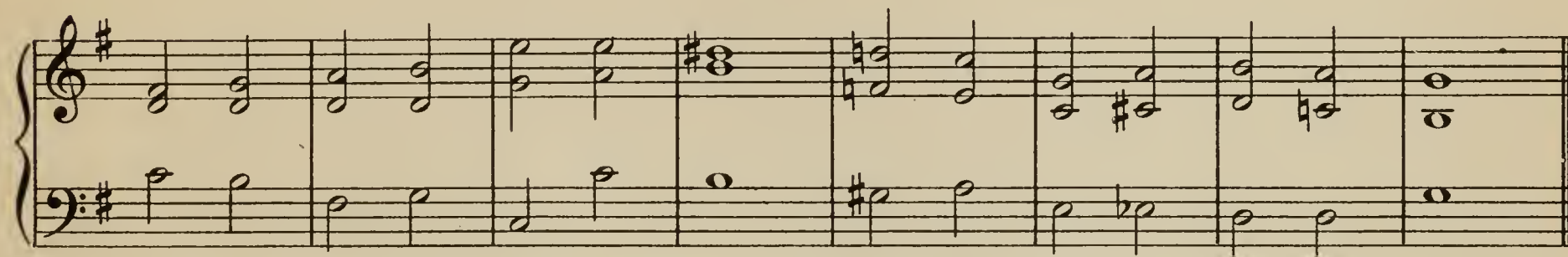
Pedal.



• Nº 12



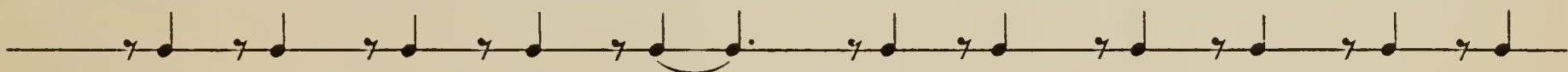
Pedal. 



Nº 13



Pedal. 



Nº 14

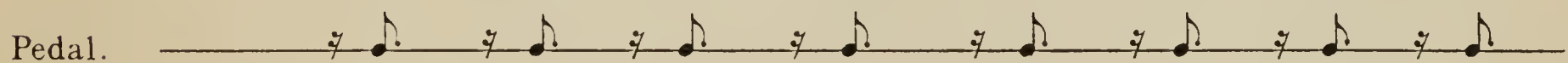
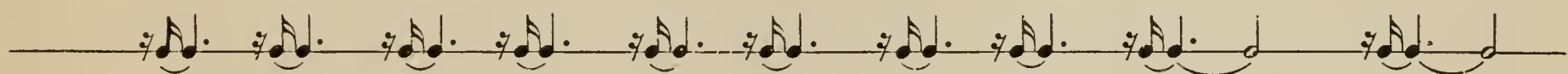
Pedal.

First system of music for No. 14. The piano part consists of a treble and bass staff in 4/4 time, key of D major. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a harmonic accompaniment of chords and single notes. The pedal line is a single staff with a continuous eighth-note pattern.

Nº 15

Pedal.

Second system of music for No. 15. The piano part consists of a treble and bass staff in 4/4 time, key of D major. The treble staff contains a melody of quarter and half notes. The bass staff contains a harmonic accompaniment of chords and single notes. The pedal line is a single staff with a continuous eighth-note pattern.



Nº 17



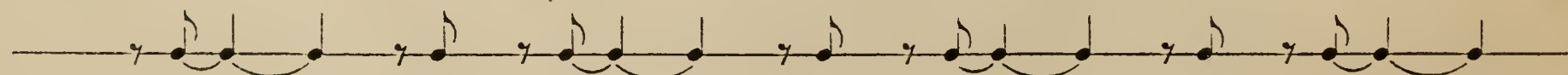
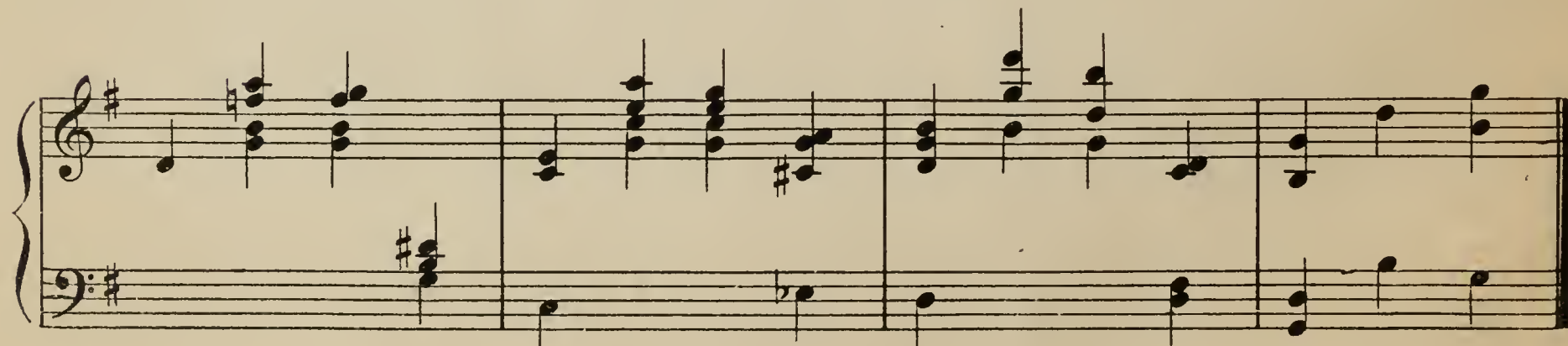
Pedal.



Nº 18



Pedal.



Nº 19



Pedal.



No Pedal.



Nº 20



Pedal.





First system of musical notation. The treble clef staff contains a melody with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, 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